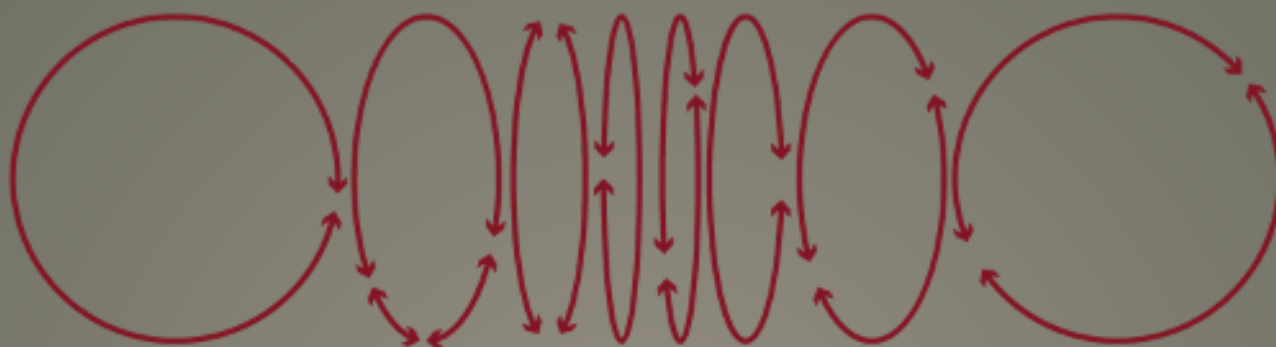


MANY WORLDS AT A GLANCE



MANY WORLDS ALL AT ONCE

Artists

Ahmad Abu Bakar, Dylan Chan, Jon Chan,
Chen Sai Hua Kuan, Weixin Quek Chong,
Chua Chye Teck, Chua Ek Kay, John Clang,
Andrea Danker, Isabelle Desjeux, Kayleigh Goh,
Kanchana Gupta, Luke Heng, Kim Whye Kee,
Urich Lau, Jane Lee, Lee Wen, Vincent Leow,
Hazel Lim, Jason Lim, Zul Mahmod,
Russell Adam Morton, Kumari Nahappan,
Faris Nakamura, Ruben Pang, Isa Pengskul,
Ana Prvački, Rizman Putra, Ezzam Rahman,
Shubigi Rao, Zaki Razak, Jeremy Sharma,
Betty Susiarjo, Melissa Tan, Bridget Tay,
Suzann Victor, Wang Ruobing,
Ezekiel Wong Kel Win, Ryf Zaini, Green Zeng

Curator

John Z. W. Tung

Gallery 1, LASALLE College of the Arts
9 November — 14 December 2024

Introduction

In conjunction with LASALLE College of the Arts' 40th anniversary, *Many Worlds at A Glance, Many Worlds All at Once* captures the breadth of interests and concerns of 40 distinguished alumni artists, showcasing the diversity of mediums through which these concepts are articulated. This exhibition is an immersive convergence of perspectives, encouraging audiences to embrace new viewpoints and connect with the world around them.

At its core, the exhibition celebrates multiplicity and complexity. Each artwork serves as a portal into different realms of thought, reflecting the artists' engagement with themes such as environmental sustainability, identity, heritage, mental health, community, and the intersection of technology and our future. The variety of mediums — painting, sculpture, photography, digital art, installation, and performance — represents the full spectrum of contemporary art practices.

Curated to foster a sense of discovery and connectivity, visitors are invited to navigate the space and uncover the resonances between works. These moments of synergy encourage reflection on the commonalities and contrasts between the artworks and the concepts they represent. Amidst this network of relational connections, the exhibition cultivates an environment where art serves as a catalyst for dialogue, introspection and connection.

Each artist's unique perspective enriches a collective narrative that is both diverse and cohesive, exemplifying LASALLE's commitment to fostering innovation, critical thinking and artistic excellence. The exhibition champions the transformative power of art to shift perceptions, challenge assumptions and inspire new ways of thinking. It honours the limitless potential of human creativity and the profound connections forged through shared artistic experiences. *Many Worlds at A Glance, Many Worlds All at Once* testifies to the institution's dedication to nurturing artistic talent and pushing creative boundaries.

Artworks

1

Blue, Green, Orange, 2024

Ahmad Abu Bakar

Ceramic

Blue: 18 x 18 x 34 cm

Green: 16 x 16 x 28 cm

Orange: 20 x 20 x 30 cm

Ahmad Abu Bakar, born in 1963 in Malacca, Malaysia, and based in Singapore, is a ceramist and installation artist whose work delves into themes of land, identity, and belonging. A graduate of LASALLE College of the Arts and the University of Tasmania, Ahmad has showcased his art in significant exhibitions across Asia and internationally, including the Singapore Biennale and Palais de Tokyo in Paris. His celebrated piece, *Tanah Ini Aku Punya*, embodies his exploration of personal heritage and connection to land. Beyond his practice, Ahmad mentors inmates as an art instructor at Singapore Changi Prison and as well as an adjunct at local tertiary institutions.

Blue, Green, Orange presents a series of bold ceramic works, each characterised by distinct colour schemes and textured, abstract designs. The rounded forms feature expressive, layered surfaces that merge earthy tones with striking colour contrasts, evoking themes of unity and diversity. This trio continues Ahmad's investigation of cultural identity and connection to place, transforming the materiality of ceramics into vessels of narrative and personal reflection. These pieces reflect Ahmad's commitment to embedding elements of heritage and community within his art, inviting contemplation on the multifaceted nature of belonging and memory.

2

Happy together (I'm glad we decided to stay), 2024

Dylan Chan

Digital print on cotton pulp paper, transparency, gesso, wood, wooden slats

Unique arrangement, dimensions variable

Dylan Chan, born in 1997 in Singapore, is an artist whose practice engages with themes of intimacy, memory, and the subtle, often unnoticed facets of daily life. Working with photography and collage, Chan crafts layered visuals that explore the periphery of human experiences. His work addresses the body and notions of visibility, encapsulating quiet narratives that touch on identity and belonging. Recognised with the Winston Oh Practice Award, Chan's thoughtful storytelling has been featured in exhibitions such as *With You Here Between: Defamiliarisations* at Objectifs.

Happy together (I'm glad we decided to stay) presents a series of visual fragments arranged with wooden slats that create an organic, rhythmic composition. The combination of digital prints and transparencies evokes tender gestures and moments of introspection, resonating with the pursuit of sanctuary as a space for safety, memory and creative exploration. The nuanced interplay between light and shadow in the piece invites viewers to reflect on personal and shared experiences, encapsulating Chan's signature approach to revealing the profound within the seemingly ordinary.

3

Misaligned Expansions, 2023

Jon Chan

Oil on linen

77 x 215 cm

Jon Chan, born in 1982 in Singapore, is a contemporary artist whose work navigates themes of memory, identity, and the urban experience. Residing and working in Singapore, Chan is noted for his evocative approach to painting, which merges realism with abstraction to express the multifaceted nature of perception. His works, characterised by muted palettes and intricate textures, evoke a powerful sense of nostalgia and capture the emotional intricacies of city life. With exhibitions spanning both local and international stages, Chan's art is a contemplative exploration of how memories and hidden tensions imbue everyday spaces with meaning.

In *Misaligned Expansions*, Chan juxtaposes fragmented, overlapping scenes of crosswalks and greenery, creating a complex visual narrative. The layered composition captures the interplay between structured, urban imagery and the organic forms of nature. Through this work, Chan's adept handling of oil on linen demonstrates his ability to evoke reflection on the overlapping realities and memories that compose urban existence. The painting's expansive format invites the viewer to traverse its varied planes, experiencing the misalignment and subtle transitions that mirror the fluidity of urban perception.

4

Space Drawing No. 7, 2010

Chen Sai Hua Kuan

Video

1 min

Chen Sai Hua Kuan is a multidisciplinary artist known for his dynamic installations, sculptures, and sound works, which explore space, time, and play within everyday life. His practice often reimagines ordinary materials, creating interactive experiences that challenge viewers' perceptions. Notable works include his *Space Drawing* series, where bungee cords create three-dimensional drawings across abandoned spaces, and his sound installation *Bottles and Fans*. Chen has exhibited widely, including at the Moscow International Biennale and the Fukuoka Asian Art Museum, and his playful yet contemplative works engage audiences in exploring spatial and social relationships.

Space Drawing No. 7 was filmed in an abandoned warehouse in Limerick, Ireland, where a black bungee cord was released to whip across the space, interacting with surfaces and objects as it moved. This act transformed the simple line into an active, performative element that brought attention to the details and history of the space. The cord's trajectory highlighted the space's structure while conveying a mix of chaotic energy and playful exploration, inviting viewers to rethink how a line can divide, animate, and define space in unexpected ways. Through this series, Sai shifts perception, encouraging audiences to see familiar environments through a new lens.

5

Mantid Hybrids, 2019 - and onwards

Weixin Quek Chong

Mixed media sculptures

Dimensions variable

Weixin Quek Chong, born in 1988 in Singapore, is a visual artist whose work traverses images, objects, and performance, engaging with materiality and sensory perception. Her art explores digital-organic boundaries and constructed social values, with exhibitions in cities like London and Paris. She co-founded soft/WALL/studs and won the President's Young Talents Grand Prize (2018) and Young Artist Award (2019), contributing to contemporary art discourse.

Mantid Hybrids presents soft sculptures embodying transformation, influenced by the Orchid Mantis, fashion evolution, and Octavia Butler's *Lilith's Brood*, where post-apocalyptic human-alien hybrids form. The pieces evoke the voluminous robes of the Joseon dynasty and Han Kang's *The Vegetarian*, exploring a yearning for metamorphosis. Avant-garde fashion label Blindness also informs the work's challenge to gender norms. These sculptures suggest hybrid, hermaphroditic forms that blend insect and mammal traits, hinting at wearable prosthetics and skins, and provoking thought on the porous lines between human and non-human, nature and constructed reality.

6

they landed on the damp spot and started to grow, 2020

Chua Chye Teck

Inkjet print, wood

107 x 64 cm (quadtych)

Chua Chye Teck, born in 1974 in Singapore, is an artist known for his contemplative approach to urban change and environmental themes through photography and sculpture. His works often capture overlooked and ephemeral elements of city life, reflecting Singapore's rapid development. In series like *Scholar's Rocks*, Chua reimagines construction debris with references to classical Chinese aesthetics, exploring memory and cultural heritage. His art has been presented at venues such as the Singapore Art Museum and Künstlerhaus Bethanien in Berlin, contributing thoughtful meditations on place, transformation and identity.

they landed on the damp spot and started to grow (2020) is a quadtych that integrates photography with the organic texture of wood. This piece explores the themes of natural persistence and growth amid urban environments. By printing the imagery directly onto wood, Chua evokes the interplay between constructed spaces and the quiet resilience of nature reclaiming its ground. The subtle, earthy palette suggests the emergence of life in overlooked corners, highlighting the quiet tension between decay and regeneration. This work encapsulates Chua's nuanced reflection on the intersection of nature and urbanisation, prompting viewers to consider the evolving dialogue between the natural and man-made.

7

View of Merapi, 2006

Chua Ek Kay

Mixed media on canvas

210 x 150.5 cm

Chua Ek Kay (1947–2008) was a significant figure in Singaporean art, known for his innovative fusion of traditional Chinese ink painting with Western contemporary approaches. Originally from Guangdong, China, and later residing in Singapore, Chua trained under the Shanghai School master Fan Chang Tien, developing a unique style that merged classical calligraphy with expressive, modern brushwork. His depictions often centred around street scenes, shophouses, and tranquil lotus ponds, embodying the cultural rhythm of Singapore's landscape. Chua's work, recognised with accolades such as the UOB Painting of the Year (1991) and the Cultural Medallion (1999), reflects the duality of his cultural influences and his pioneering role in bridging artistic traditions.

View of Merapi exemplifies Chua's mastery in balancing Eastern and Western sensibilities. This mixed media work captures the imposing presence of Mount Merapi, rendered through gestural strokes and a textured palette that evoke the mountain's dramatic essence. The piece's layered composition highlights Chua's ability to merge the structured elegance of Chinese painting with the fluidity of modern techniques, inviting viewers to experience both the landscape's grandeur and the subtle interplay of artistic traditions.

On loan with special thanks to Gajah Gallery.

8

Guilt (Mom), 2010

John Clang

Fine art print

130 x 98 cm

John Clang, born in 1973 in Singapore, is a visual artist and photographer whose practice spans photography, film, and installation. Dividing his time between Singapore and New York, Clang's work is deeply introspective, examining themes of identity, displacement and the fluid passage of time. His artistic explorations frequently address the sense of estrangement and intimacy within urban contexts. Clang's significant exhibitions include *So This Is What It Feels Like to Be Free* at FOST Gallery (2023), where he investigated the nuanced boundaries of public and private spaces. His works are featured in notable collections such as the Singapore Art Museum, affirming his influence on contemporary photography and visual art.

Guilt (Mom) encapsulates Clang's characteristic approach to storytelling through visual metaphors. This fine art print presents a solitary figure in an interior space, with the subject's face obscured by a translucent overlay of handwritten text. The room's mundane details — a bed, a stool and assorted personal items — contrast with the emotional weight implied by the faceless portrait. Through this piece, Clang subtly articulates themes of familial relationships, personal introspection, and the complex, often unspoken dynamics within domestic settings. The work's scale and intimate composition invite viewers to consider the personal narratives embedded within familiar surroundings, resonating with Clang's ongoing dialogue on identity and memory.

Two skies in one sea, 2021 & *Coming home*, 2021, 2022, 2024

Andrea Danker

Acrylic on canvas; site-specific installation with weatherproof vinyl stickers

Two skies in one sea: 101.5 x 77.5 cm

Coming home: Dimensions Variable

Andrea Danker, born in 1996 in Malaysia and based in Singapore, explores time, space, and personal narratives through painting, drawing, and installation. Her work has been featured in exhibitions such as *Undescribed #8* at DECK Singapore and *Across Narrow Waters* at The Substation's Septfest 2022. Recipient of the Winston Oh Travelogue Award and Takifuji Art Award nominee, she is an emerging voice in regional art.

Two skies in one sea abstracts dual seascapes from photographs taken by Danker and her mother on opposite shores of the Singapore-Malaysia strait during the border closure, emphasising both separation and shared connection through appended coordinates.

Coming home features vinyl stickers of travel items once vital for daily commutes between Singapore and Johor, now scattered as a site-specific installation. This evokes the disruption and isolation during the pandemic, symbolising deferred hopes and lost routines. Together, these works reflect Danker's poignant exploration of connection, distance and resilience amidst division.

A Meeting In the Archipelago. Buang and Rimbaud, 2024

Isabelle Desjeux

Turmeric anotypes on cotton fabric
123 x 87 cm (each)

Isabelle Desjeux, born in 1966 in France and currently based in Singapore, is an artist and researcher whose work bridges the realms of science and art. Leveraging her background in molecular biology, Desjeux creates installations, videos, and participatory art projects that question the processes of knowledge acquisition and understanding. Her notable works include *Hevealogy*, which investigates the dispersal of rubber seeds, and her ongoing efforts at L'Observatoire, an artist residency within a preschool aimed at fostering interactive and exploratory learning. Desjeux's practice emphasises experimentation, failure and discovery, inviting audiences to view scientific inquiry as an inclusive, participatory process.

A Meeting In the Archipelago. Buang and Rimbaud showcases Desjeux's innovative use of natural materials and historical references through turmeric anotypes on cotton fabric. The portraits depict the iconic French poet Arthur Rimbaud and the Malay folklore figure Si Buang, exploring cultural intersections and narratives of outsiderhood and rebellion. The use of turmeric, a natural dye sensitive to light, infuses the artwork with themes of impermanence and the passage of time, echoing Desjeux's engagement with transience and discovery. The vivid imagery, created through exposure to sunlight, challenges viewers to consider both the durability and vulnerability of stories and identities across cultures.

11

Room with Books, 2019; *Summer Rice Paddy*, 2019; *Mountain Air*, 2020

Kayleigh Goh

Cement and acrylic paint on wood

Room with Books: 16.6 x 20 x 6 cm

Summer Rice Paddy: 20 x 26 x 4.5 cm

Mountain Air: 45.5 x 36.5 x 8 cm

Kayleigh Goh, born in 1993 in Johor Bahru, Malaysia, and based in Singapore, is an artist whose practice explores themes of space, tranquility and contemplation. Using materials like cement and wood, Goh creates works that evoke serene, architectural environments, inviting moments of introspection. Her work, exhibited in shows such as *Salutogenesis* at Gajah Gallery, reimagines traditionally rigid materials to evoke peaceful and meditative states, blending minimalist aesthetics with profound psychological resonance.

Room with Books, *Summer Rice Paddy*, and *Mountain Air* are key examples of Goh's ability to infuse everyday architectural forms with a sense of calm. Each piece, meticulously crafted from cement and acrylic paint on wood, creates depth through textured layers and geometric shapes. The restrained colour palette and interplay of form suggest spaces where light, structure, and silence coexist, inviting the viewer to pause and reflect. These works embody Goh's distinctive approach of transforming harsh materials into vessels of quietude and contemplation, offering visual sanctuaries that resonate with themes of healing and mindfulness.

12

Open and Close #11, 2024

Kanchana Gupta

Oil paint skin burnt and stripped off French machine made lace

120 x 92 cm

Kanchana Gupta, born in 1974 in Bihar, India, is a Singapore-based artist whose practice bridges painting and sculpture, exploring the transformative potential of materials. Using industrial and everyday elements like jute, tarpaulin and vermilion powder, her art involves intense processes of burning, tearing and layering, reflecting themes of migration, identity and urbanisation. Kanchana's works have been featured in prominent local and international exhibitions, marking her as an influential voice in contemporary art.

In *Open and Close*, Kanchana delves into the rich connotations of lace, sparked by her research during a residency in Singapore's Kampong Glam, a historic area known for its textile stores. The fabric's evolving significance — from a symbol of tradition and wealth in earlier centuries to a marker of female identity, labour and sexuality today — underpins this series. Kanchana's manipulation of acrylic paint mimics the intricacy of lace, creating textured surfaces that embody personal, cultural and socio-political narratives. This exploration bridges her heritage, a centre for lace production, with her current life in Singapore, highlighting the layered, shifting perceptions of material and identity.

13

Tetragon (ICAS Gallery), 2021, 2024

Luke Heng

Floor-bound installation with accompanying print
Dimensions variable (installation); 30 x 30 cm x 4
pcs (objects); 420 x 297 cm (screen print)

Luke Heng, born in 1987 in Singapore, is known for his minimalist and contemplative approach, blending painting and installation to explore themes of transience and the liminal space between object and image. Works like *After Asphodel* at Pearl Lam Galleries evoke the delicate balance between presence and absence. Heng's practice invites viewers into meditative spaces, exploring the subtle interplay of intention and form through restrained aesthetics.

Tetragon features four triangular floor markers demarcating space, accompanied by a print depicting two squares: one representing the maximum space the markers could enclose, the other illustrating their final arrangement. This piece was part of *To Draw A Line: Reflections on Drawing as Form* at NTU's ADM Gallery, examining contemporary drawing's evolution and its connection to sculpture and architecture. The difference in area between the two squares symbolises the gap between the artist's initial vision and the impact of curatorial intervention, highlighting the dynamic tension between artistic intent and external interpretation. The work underscores the evolving narrative of drawing as a multifaceted dialogue, blurring lines between conceptual art, spatial boundaries and materiality.

14

Harmony, 2024

Kim Whye Kee

Ceramic
13 x 13 x 23 cm

Kim Whye Kee, born in 1979 in Singapore, is ceramic artist recognised for his fine craftsmanship in the making of contemporary Chinese teaware. His path to art began during a transformative period in prison, where he found healing through ceramics after a challenging past as a gang member. His practice, influenced by Southeast Asian traditions, explores themes of resilience, identity and redemption. Celebrated for their raw and heartfelt quality, Kim's ceramics have been showcased in significant exhibitions and are part of private collections, highlighting his journey of personal and artistic growth.

Harmony is a ceramic piece showcasing delicate bamboo orchids and ladybirds, symbolising unity and natural harmony. The bamboo orchid, native and cherished in Singapore, holds cultural significance as a resilient flower that thrives in tropical conditions. For Kim, the choice of the bamboo orchid embodies adaptability and the spirit of perseverance, aligning with his narrative of embracing one's roots. The intricate floral designs coupled with green glaze evoke a sense of connection, underlining that true harmony stems from self-awareness and collective harmony in one's environment.

15

The End of Art Report, 2013

Urich Lau

Video

4:30 mins (Full runtime)

Urich Lau, born in 1975 in Singapore, is a visual artist, curator and educator who engages with video art, photography and media installations. Lau's work interrogates themes of technology, perception and social constructs, blending critical commentary with immersive media. His contributions have been featured internationally, including in the Singapore Biennale and numerous media art festivals. An active participant in the art community, Lau is a lecturer at LASALLE College of the Arts and has co-curated projects such as *Negentropic Fields* at the National Gallery Singapore, contributing to the evolution of contemporary art discussions.

The End of Art Report, commissioned for the Singapore Biennale, comprises three short video segments styled as news broadcasts. Each video features a well-known local television personality announcing the impending closure of three significant cultural institutions in Singapore. Lau's work, delivered in a format familiar to the public, probes the potential public reaction to such fictional news. By drawing on real stories of museum closures due to political, social and economic factors worldwide, Lau contextualises these fabricated reports to reflect on Singapore's cultural landscape. This piece underscores Lau's exploration of the media's role in shaping perception and highlights the fragility of cultural institutions within societal structures.

16

Solid Turn Liquid, 2015

Jane Lee

Acrylic paint

169 x 76 x 16 cm

Jane Lee, born in 1963 in Singapore, is a distinguished contemporary artist celebrated for redefining the boundaries of painting and material exploration. Living and working in Singapore, Lee is known for her textured, layered canvases that transform traditional paintings into sculptural entities. Her approach incorporates thick applications of paint, creating intricate textures that blur the lines between painting and sculpture. This technique embodies her exploration of process, emphasising the tactile nature of her medium. Lee's work has been exhibited in major international venues and is part of esteemed public and private collections, cementing her reputation as an artist who challenges viewers to rethink painting as a dynamic, three-dimensional experience.

Solid Turn Liquid epitomises Lee's mastery of material and process. This work presents acrylic paint applied in voluminous, cascading textures that give the impression of solid paint metamorphosing into fluidity. The arrangement — anchored to the wall and spilling onto the floor — creates a powerful visual narrative of transformation, motion, and the interaction between the structured and the unpredictable. Lee's nuanced control over the medium showcases her ability to craft an engaging dialogue between form and materiality, inviting viewers to contemplate the shifting states of matter and artistic perception.

On loan with special thanks to the Monsoon Southeast Asia Collection.

17

Journey of a Yellow Man No. 7: Harvesting Beauty in the Fields (...sweeping); (...reflecting); (...following); (...walking), 1995

Lee Wen

Fine art print

86.5 x 124.5 cm (each)

Lee Wen (1957–2019) was a groundbreaking Singaporean performance artist whose work challenged conventions and deeply engaged with issues of social identity, race and freedom. His *Journey of a Yellow Man* series (1992–2012) is especially renowned, with Lee using his painted yellow body as a canvas to critique and subvert racial stereotypes. As a co-founder of The Artists Village and initiator of the Future of Imagination performance festival, Lee played a pivotal role in advancing performance art across Asia. He was awarded the Cultural Medallion in 2005, and his works have been exhibited worldwide, leaving an enduring legacy that reshaped contemporary art's role in cultural and social dialogue.

Journey of a Yellow Man No. 7: Harvesting Beauty in the Fields captures Lee's vivid presence within natural landscapes, engaging in actions described as "sweeping," "reflecting," "following," and "walking." Through these performative gestures, he explores the relationship between body, environment, and cultural symbolism. The fine art prints document moments where Lee's painted form disrupts the pastoral setting, creating a dynamic interplay between nature and identity. This series exemplifies his pioneering approach to performance art, utilising his body as a medium to provoke reflection on race, belonging, and the human condition.

On loan with special thanks to iPreciation, and Satoko Lee.

18

Dead Paintings, 2015

Vincent Leow

Wood, paper, oil paintings

195 x 87 x 100 cm

Vincent Leow, born in 1961 in Singapore, is a trailblazer in the country's contemporary art landscape, known for his boundary-pushing works spanning painting, sculpture, installations, and performance art. As a founding member of The Artists Village and co-founder of Plastique Kinetic Worms, Leow has played a significant role in fostering experimental and conceptual art in the region. His works, often rich in sociopolitical themes and critiques of artistic conventions, earned him representation at the 52nd Venice Biennale (2007) and solo exhibitions at institutions like the Singapore Art Museum. He was honoured with the Cultural Medallion in 2020 for his profound impact on the arts.

Dead Paintings encapsulates Leow's commentary on the life cycle of art. The wooden structure, resembling a coffin, houses paintings that have been damaged by the effects of heat and humidity, causing them to fuse together. This deliberate act of containment and decay suggests a meditation on the impermanence of artistic creation, the vulnerabilities of art to time and environment, and its inevitable transformation. By framing these fused, deteriorated works within a coffin-like box, Leow provocatively invites viewers to reflect on art's mortality, legacy, and the delicate balance between preservation and loss.

19

LIQUIFIED, 2023

Hazel Lim

Paper

80 x 250 cm

Hazel Lim, born in 1975 in Singapore, is a visual artist and educator recognised for her interdisciplinary work that merges painting, text, and craft-based practices. Living and working in Singapore, Lim's art explores themes of narrative, displacement, and constructed histories through methods such as needlework, paper foldings and diagrammatic drawing. Her notable projects include *A Minor Parallax* at Art Porters Gallery and commissioned works for the Singapore Art Museum, where she examines the aesthetics of colour and nature, blending traditional craft with contemporary art. As an influential educator, Lim contributes to the development of emerging artists and actively shapes the local art scene.

LIQUIFIED showcases Lim's meticulous craftsmanship and conceptual engagement with materiality. This large-scale paper work drapes seamlessly from a mounted point to the floor, with hundreds of precisely folded paper elements creating a woven, tactile surface. The subtle gradient effect across the piece evokes shifting light and the fluid movement of liquid, embodying Lim's interest in the interplay between surface, form and perception. This work exemplifies her practice of pushing traditional paper-folding techniques to create immersive, sculptural experiences that prompt viewers to reflect on the relationship between structure and fluidity.

20

Alchemy series - Willow (Fire), 2023

Jason Lim

Video

13:01 mins

Jason Lim, born in 1966 in Singapore, is a prominent ceramist and performance artist celebrated for merging clay with performance art. His practice is known for its minimalist aesthetic and deep focus on the expressive possibilities of materials, as demonstrated in his durational performances like *Duet with Light*. Lim's works have gained international recognition, including being showcased at the Singapore Pavilion of the Venice Biennale (2007) and the World Ceramics Biennale in Korea. His art embodies a profound engagement with process, presence, and the elemental aspects of nature.

Alchemy series - Willow (Fire) is a video performance that delves into the themes of transformation, impermanence and balance, inspired by Chinese alchemy and Taoist philosophy. In this meditative piece, Lim sets a willow branch aflame, symbolising the cyclical nature of life and change. The burning branch, balanced atop his head, serves as a poetic metaphor for resilience and adaptability, underscoring themes of mourning, regeneration and personal growth. The performance navigates the tension between light and darkness, reflecting the Taoist pursuit of harmony within opposites. By integrating natural elements, Lim connects viewers to the healing properties of nature and explores the phenomenological aspects of perception and consciousness, mirroring the alchemist's quest for transcendence and immortality.

21

Declaration, 2024

Zul Mahmod

Stainless steel rods, vibration speakers,
aluminium plates, USB audio amplifier, USB
thumb drive / sound sculpture

32 x 32 x 180 cm

Zul Mahmod, born in 1975 in Singapore, is a trailblazer in the field of sound art, blending auditory experiences with visual and spatial dimensions. Renowned for creating immersive sound installations, his work often investigates themes of space, perception, and social context. Zul represented Singapore at the 52nd Venice Biennale (2007), marking a milestone as the country's first full sound art presentation. With installations showcased from Asia to Europe, such as his prize-winning *SONICreflection* at the Singapore Biennale 2016, Zul has solidified his influence on the region's contemporary art landscape.

Declaration encapsulates Zul's focus on integrating sound with sculptural forms to create thought-provoking interactions. Comprising stainless steel, aluminium and sonic components, the towering structure emits sound vibrations that resonate through its form. The minimalist setup engages the viewer's sensory perception, prompting reflections on communication and the unseen forces that connect or divide society. This piece exemplifies Zul's signature approach — marrying conceptual rigour with innovative sound mechanics to challenge conventional artistic boundaries and engage viewers on multiple experiential levels.

22

Saudade, 2020

Russell Adam Morton

Video

20:00 mins

Russell Adam Morton, born in 1982 in Singapore, is a filmmaker and visual artist whose work delves into Southeast Asian folklore, myth, and existential themes. His films, including *Saudade* (2020) and *The Forest of Copper Columns* (2015), have earned recognition at international festivals like Thessaloniki and the Singapore International Film Festival. Morton's ongoing projects, such as *Penumbra*, showcase his evolving engagement with cultural narratives. As a Director of Photography, he contributed to Singapore's presentation at the 58th Venice Biennale, reflecting his artistic and technical versatility.

Saudade is a short film narrated entirely in Kristang, a creole language born in 16th century Portuguese colonial Malacca. The film unfolds in three acts, presenting traditional Eurasian rituals: the Jinkli Nona song and dance, an interaction between a shrimp fisherman and his wife, and a cross-cultural encounter with the orang minyak. Through this, Morton intertwines folklore and myth with allegorical storytelling, exploring the origins and identity of the Eurasian community. Characters adorned in Portuguese, Spanish, and Dutch-inspired attire contrast with supernatural Malay elements, embodying the mixed heritage and highlighting the themes of loss and displacement experienced by this community and its language.

23

Out of the Blue: Night Sky, Celestial & Hope,
2020

Kumari Nahappan

Mixed media on canvas

Night Sky: 100 x 130 cm

Celestial: 122 x 122 cm

Hope: 100 x 130 cm

Kumari Nahappan, born in 1953 in Klang, Malaysia, is a prominent artist whose work encompasses painting, sculpture and installation. Residing and working in Singapore, Nahappan is renowned for exploring themes of growth, spirituality, and the interplay between humanity and the natural world. Her vibrant use of colour and symbolic forms reflect her Indian heritage and a deep-seated connection to nature and cultural identity. Signature public art pieces, such as her *Chili Padi* sculptures and *Saga Seed* installations, are emblematic of her artistic presence in Singapore. International exhibitions in cities from Venice to Hong Kong, alongside her inclusion in prestigious collections, have established Nahappan as an influential voice in Southeast Asian contemporary art.

The *Out of the Blue* series captures Nahappan's adept use of colour and composition, incorporating geometric fragments on expansive, deep blue backgrounds. *Night Sky* features vertical elements that evoke the essence of stargazing, while *Hope* presents a linear arrangement of vibrant, multicoloured shapes that seem to drift across the canvas. *Celestial* integrates an ascending sequence of forms, suggesting cosmic movement and the ephemeral nature of the universe. Each piece in the series resonates with Nahappan's characteristic exploration of space, balance and the spiritual potential within art.

24

Glimmers Beneath Carapace Façade, 2024

Faris Nakamura

Emulsion on treated wood

70 x 50 x 17 cm

Faris Nakamura, born in 1988 in Singapore, is an artist whose work explores the interplay between space, architecture and identity. Through his sculptures and installations, Nakamura delves into the ways people interact with and navigate urban environments, revealing their public and private aspects. His practice often examines structures that suggest both freedom and constraint, reflecting on how space shapes human behaviour. Nakamura has received notable recognition, including the IMPART Art Prize (2020) and the Grand Winner title at the Shitsurai International Art Competition, Kobe Biennale (2015). His work has been exhibited both locally and internationally, contributing to dialogues on space and interaction.

Glimmers Beneath Carapace Façade embodies Nakamura's exploration of architectural forms and their implications for identity. The piece, constructed with treated wood and emulsion, features overlapping, curved panels that evoke a sense of hidden layers and protected interiors. This work prompts viewers to consider what lies beneath external structures, symbolising the dual nature of façades as both shields and barriers. Through this sculpture, Nakamura invites reflection on how urban spaces conceal and reveal aspects of personal and communal identity, aligning with his ongoing investigation of spatial interaction and its psychological impacts.

25

Hide and Seek, 2024

Ruben Pang

Oil, alkyd, and acrylic on aluminium panel
200 x 137 cm

Ruben Pang, born in 1990 in Singapore, is celebrated for his ethereal paintings on aluminium, featuring vibrant, layered compositions that explore themes of transformation and psychological depth. His intuitive painting process blends oil and alkyd, producing works that resonate with movement and luminosity. Pang's exhibitions, such as *Amphibian* at Yavuz Gallery and *True Solarization* in Milan, along with international acclaim, underline his artistic evolution.

Hide and Seek reflects Pang's exploration of life's primordial energy and creative force. Using Indian Yellow for warmth and Payne's Grey for fluid precision, he builds a vivid sky-like composition rich in contrasts and layered pigments. The lower section evokes earth's richness and life unfolding, while the dynamic upper strokes convey expansive movement and an ethereal storm. Inspired by Turner, John Martin, and *Into the Inferno* by Werner Herzog, the work embodies a creative, not destructive, fire. Titled in homage to Tchelitchew's *Hide and Seek*, Pang's painting captures the interplay of vitality and existential reflection, inviting viewers to ponder the emergence of life and the profound forces of nature.

26

Becoming coconut, 2023

Isa Pengskul

Coconut punctured and hollowed out by human, RaspberryPi3B+, 3.5 inch touchscreen, table, plastic straw, plastic spoon, coconut frond
16 x 16 x 14 cm

Isa Pengskul, born in 1996 in Thailand and currently based in Singapore, is a conceptual artist whose work bridges themes of nature, culture, and human interaction with the environment. Through multimedia installations and video, Pengskul explores the interconnectedness of the human and non-human worlds, often infusing her work with humour and introspection. Exhibitions like *Undescribed #09* at DECK Singapore and *airllair* at the Institute of Contemporary Arts Singapore have spotlighted her approach to questioning conventional views on nature. A recipient of the Winston Oh Travelogue Award, she is an emerging voice in Singapore's art landscape.

Becoming coconut plays on the idea of merging human and natural elements, emphasising a shift away from human-centric perspectives. The installation, featuring a coconut encasing a video of the artist consuming a similar coconut, suggests a transformative loop of identity where the human becomes the coconut. This act, performed in a familiar hawker center context and accentuated by a coconut frond worn by the artist, underscores the decentralisation of humans within the anthropocentric narrative. By intertwining humour and thought-provoking symbolism, Pengskul invites viewers to reconsider the boundaries between consumer and consumed, and to reflect on deeper ecological and existential connections.

27

Tent, Quartet, Bows and Elbows, 2007

Ana Prvački

Video

3:52 mins

Ana Prvački, born in 1976 in Pančevo, former Yugoslavia (Serbia), is a conceptual artist known for integrating video, performance, and installations that turn everyday life into poignant artistic expressions. Her works often blend humour with a critique of social conventions, as seen in projects such as *Apis Gropius*, focused on the ecological role of bees, and performances at institutions like Gropius Bau and the de Young Museum. Prvački's distinctive approach interrogates cultural etiquette, highlighting themes of care and environmental awareness.

Tent, Quartet, Bows and Elbows, premiered at the Singapore Biennale, commissioned by Eugene Tan and Fumio Nanjo, and performed by the T'ang Quartet, exemplifies Prvački's interdisciplinary practice. This piece combines sculpture, sound and performance within a fabric tent just large enough for a quartet. The musicians' movements distort the tent fabric as they play, embodying sound in a physical space and making the ephemeral visible. The work's activation extends beyond its premiere, having been showcased in cities like Paris, Berlin, and Los Angeles, including a version commissioned by the Los Angeles Philharmonic. It playfully challenges the concept of containment, emphasising the tangible interaction between sound, space and performance.

28

Obscure, 2021

Rizman Putra

Video

14:00 mins

Rizman Putra, born in 1978 in Singapore, is a multifaceted artist whose work traverses performance, visual arts, and music. He co-founded the avant-garde collective Kill Your Television (KYTV) and fronts the eclectic band Tiramisu. Known for blending satire, movement and rich storytelling, his work spans drawing, installation, and live performance. Recognised internationally through events like the Fukuoka Triennale and Singapore Biennale, Rizman remains a central figure in Singapore's contemporary art landscape.

Obscure, commissioned by Esplanade's da:ns Festival 2021, is a powerful meditation on the human condition expressed through contemporary dance and performance art. Set in the intimate confines of the theatre's dressing room amidst mirrors that reflect the dancer's body, Rizman creates a visual metaphor for internal struggle and multiplicity. Punctuated by a haunting, visceral soundscape, the work embodies the palpable tension and vulnerability of navigating uncertain times. The dancer's fluid movements, charged with emotion, unravel stories of resilience and transformation, challenging viewers to confront their own feelings of anxiety and introspection amidst an ever-shifting reality. The performance blurs boundaries between self, shadow, and space, drawing the audience into its poetic, unyielding narrative.

29

این اداله فوتريت ديرى ساورغ لالاكى ملايو (ini *adalah potret diri seorang lelaki melayu, this is a self-portrait of a malay man*), 2024

Ezzam Rahman

Artist's skin, nails, and hair, used anti-inflammatory plaster, graphite, adhesives, and epoxy resin on canvas

Wall work: 122 x 61 cm

Sculpture: Dimensions variable

Ezzam Rahman, born in 1981 in Singapore, is a multidisciplinary artist whose installations and performances are celebrated for their originality and contemplative nature. Renowned for his innovative use of unconventional materials such as talcum powder, dead skin and common objects, Ezzam's work delves into themes of impermanence, identity and the essence of human existence. His installations often challenge conventional notions of value and materiality, evoking reflections on fragility and the fleeting nature of time. Recipient of accolades like the President's Young Talents People's Choice Award (2015), Ezzam's practice extends across both local and international exhibitions, pushing boundaries and fostering dialogue on vulnerability and being.

In *ini adalah potret diri seorang lelaki melayu*, Ezzam constructs a deeply personal self-portrait using elements of his own body: skin, nails, and hair combined with medical materials and resin. The work, composed as a wall piece and accompanied by organic, sculptural forms, embodies a raw and intimate representation of self-identity. The Arabic inscription further connects to Rahman's exploration of his heritage and the intricacies of identity within cultural narratives. This piece exemplifies his commitment to engaging with personal and collective stories, transforming ephemeral materials into potent artistic statements.

30

The Pelagic Tracts, 2018

Shubigi Rao

Video

24:30 mins

Shubigi Rao, born in 1975 in Mumbai, India, is a multidisciplinary artist, writer and filmmaker renowned for her thought-provoking explorations of knowledge, memory and displacement. Her ongoing project, *Pulp*, which investigates the history of book destruction and censorship, earned her the Singapore Literature Prize. Rao's multilayered installations often incorporate books, pseudo-scientific tools and archival materials. She represented Singapore at the 2022 Venice Biennale and was the Artistic Director of the 2022–23 Kochi-Muziris Biennale. Exhibiting globally, including at the Rockbund Art Museum in Shanghai, her work challenges perspectives on cultural resilience and the preservation of knowledge.

The Pelagic Tracts, created for the Kochi-Muziris Biennale, is a fictional narrative centred on a book found by S. Raoul, a British officer in colonial India.

The story maps the trade route of fictional book smugglers and features local librarians and writers portraying smugglers and their descendants. Shot in Kochi, the video delves into themes of cultural preservation and the impact of knowledge loss, highlighting how communities adapt in the wake of cultural erasure. Through this work, Rao masterfully weaves historical fiction with contemporary reflections on resilience and the enduring power of stories in safeguarding cultural heritage.

Ausfegen (after Joseph Beuys), 2024

Zaki Razak in collaboration with Li Zhimo, Lujain Ayyad, Renuka Ulaganathan and Sherlyn Lang
Site-specific performance
Variable durations and dimensions

Zaki Razak, born in 1979 in Singapore, is a multidisciplinary artist and educator known for his participatory and conceptual approach that blends humour with critical social inquiry. His practice spans installation, performance and public engagement, frequently examining cultural symbols, education and aspects of daily life. Zaki's works, such as *Revising Art: The Ten Year Series* at the Singapore Art Museum, for which he received the President's Young Talents Award, reflect his commitment to redefining art's role in personal and communal contexts. His recent project, *This is Not My Solo Exhibition*, exemplifies his merging of roles as an artist, curator, and lecturer at LASALLE College of the Arts.

Ausfegen (after Joseph Beuys) is a durational, site-specific performance activated at various times throughout the exhibition, celebrating two decades of Zaki's artistic journey. Occurring at undisclosed timings during the run of the exhibition, the performance is inspired by Joseph Beuys' ideas of social sculpture and pedagogy. The performance involves collaborative, ritualistic gestures with students from LASALLE, addressing themes of domestic labour, minimalism and educational practice, transforming routine acts into profound participatory art experiences that challenge conventional boundaries between artist, viewer and participant.

Candles, LOL, and Tarpaulin, 2022

Jeremy Sharma

Oil on linen
50 x 40 cm (each)

Jeremy Sharma, born in 1977, is a Singaporean multidisciplinary artist whose practice encompasses painting, sculpture, video, and sound installation. Residing and working in Singapore, Sharma's artistic explorations focus on themes of modernity, memory and perception within contemporary contexts. His exhibitions have spanned significant platforms, including *Orbiter and Sonata* at Michael Janssen Gallery in Berlin and *Terra Sensa* at the Singapore Biennale (2013). Sharma also contributes as a lecturer at LASALLE College of the Arts, nurturing the local art community.

This series presents three paintings unified by their tonal palette and engagement with scenes of contemporary life. *Candles* portrays an iconic, sombre depiction of the twin towers aflame, capturing a moment frozen in collective memory. In *LOL*, Sharma depicts a figure wearing a sweatshirt emblazoned with bold lettering, painted with his characteristic textured strokes and subtle contrasts. *Tarpaulin* features a figure adorned with sunglasses, set against a subdued background, emphasising light and shadow with cool, reflective blues. The works showcase Sharma's deft handling of oil on linen, where each piece maintains a balance between figuration and atmospheric abstraction.

33

A Dazzling Grey, 2019

Betty Susiarjo

Video

8:35 mins and 5:30 mins

Betty Susiarjo, born in 1980 in Indonesia and currently based in Israel, is a mixed media artist whose practice spans installations, video and photography, with a focus on the ephemeral nature of beauty, memory and perception. Utilising materials like embroidery and translucent fabrics, her art embodies poetic subtlety and sensory elegance. Exhibitions such as *Umbra* at Objectifs Gallery in Singapore and *The Blue Who Swims All This Way* at the National Gallery Singapore have spotlighted her unique approach. With residencies in places like Mexico and Japan, Susiarjo's works have reached international audiences, showcasing her fascination with light, texture and the passing of time.

A Dazzling Grey began as a reflective series of poems on shadows, inspired during a residency in Japan. This video installation intertwines two visuals: birds in flight across an Asian rice field and above a Middle Eastern landscape, echoing the artist's personal connections to these locations. These scenes frame moments of subtle movement, prompting meditative observation that can transport viewers into a space where reality blends with dream-like abstraction. The dual-channel setup invites contemplation of liminality and the journey between places and states, evoking themes of transience, longing, and the uncertainty between the seen and the unseen. Shown in Palazzo Mora during the 2019 Venice Biennale, the work underscores Susiarjo's poetic examination of in-between spaces in time and experience.

34

Medea, 2024

Melissa Tan

Mirror-finished stainless steel, epoxy

66 x 87 x 12 cm

Melissa Tan, born in 1989 in Singapore, is a visual artist known for exploring themes of nature, mythology, and the cosmos through intricate materials like metal and resin. Her practice often delves into concepts of transience and transformation, demonstrated through her laser-cut sculptures and detailed paper installations. Works such as *False Doors*, *Glass Skies* at Richard Koh Fine Art highlight her reinterpretation of female mythological figures intertwined with celestial data. Awarded the Young Artist Award in 2023, Tan's art has featured in prominent venues, including the Singapore Biennale and ART SG, showcasing her unique blend of human and cosmic storytelling.

Medea embodies Tan's fascination with mythology and transformation, crafted from mirror-finished stainless steel and epoxy. The work's multifaceted surface reflects both its surroundings and intricate, etched designs, drawing inspiration from the story of Medea — a figure known for her complexities and acts of powerful agency. This sculpture explores the duality of appearance and substance, juxtaposing polished surfaces with deep, engraved imagery to evoke notions of concealment, revelation and the metamorphic nature of myth. Through *Medea*, Tan invites viewers to confront the reflective interplay between strength and vulnerability, capturing the tension between external beauty and the darker facets of identity.

Strata, 2024

Bridget Tay

Acrylic and mixed media on organza

92 x 152 cm

Bridget Tay, born in 1989 in Singapore, is an artist and curator known for her formal explorations in painting that examine space as a physical entity and expand traditional notions of the medium. In 2014, she completed her Master of Fine Arts with support from The LASALLE Scholarship. Tay has participated in numerous exhibitions, including *RHYTHM* (2018), *The Artist Village presents "Portraiture"* (SG-BKK-NZ 2018–2019), and *Do you believe in Angels?* (2014) curated by Tony Godfrey at Mo_Space, Manila, and Equator Arts Project in Singapore.

Strata embodies Tay's engagement with space and materiality through its use of organza as a translucent base layered with acrylic and mixed media. The composition is a dynamic interplay of vibrant colours and diffused forms, evoking depth and movement. This work plays with the boundaries between the painted surface and the physical world, creating a multidimensional field that explores the tension between abstraction and tangible reality. Through *Strata*, Tay continues her commentary on the political, social and artistic landscapes, where visual expression navigates between conceptual undertones and sensory experience.

She's Closer Than You Think, 2019

Suzann Victor

Acrylic, Fresnel lenses, fixings

200 x 200 cm

Suzann Victor, born in 1959 in Singapore and now based in Sydney, Australia, is known for her provocative works that engage with sensory experiences, postcolonial identity and environmental themes. As the first Singaporean female artist to represent the nation at the Venice Biennale (2001), Victor has created impactful public installations, including her kinetic *Rich Manoeuvre* series and a solar-powered indoor rainbow at the 4th Singapore Biennale. Co-founder of the influential 5th Passage art initiative, her work has been featured in major international collections and biennales, such as Havana, Gwangju, and the Asia-Pacific Triennial, challenging conventions and sparking critical reflection.

She's Closer Than You Think takes on a deeply personal dimension, created as a tribute following the artist's discovery of her friend's traumatic revelation about her grandmother's coerced past as a comfort woman during WWII. This circular piece, made with acrylic and Fresnel lenses, manipulates light and perspective to evoke the complex layers of hidden histories and the unseen struggles that resonate through generations. The work's shifting visual field symbolises the elusiveness of these buried stories, inviting viewers to confront and reflect on themes of silence, proximity and historical memory, while honouring resilience in the face of unspeakable suffering.

Three Planks (Sampan 三板), 2021

Wang Ruobing

Shipping pallets, motor, sound

280 x 238 x 35 cm

Wang Ruobing, born in 1975 in Chengdu, China, is a multidisciplinary artist, curator and educator whose work engages with environmental themes, identity, and the intricate connections between humans and their environments. Now based in Singapore, her practice encompasses drawing, sculpture, installation and photography, utilising common and repurposed materials to challenge cultural narratives and ecological issues.

A co-founder of the artist-run platform Comma Space, Wang's exhibitions have included *Sites and Nature: A Collection of Remembering* and *Beneath Tide, Running Forest*. She also contributes as an educator at LASALLE College of the Arts, where her commitment to environmental and transcultural dialogues enriches the contemporary art discourse.

Three Planks (Sampan 三板) exemplifies Wang's use of found materials, repurposing shipping pallets to construct a suspended, motorised sampan. The work incorporates auditory elements, weaving sound with its kinetic form to evoke a sense of movement and journey. This piece draws upon the cultural symbolism of the sampan, bridging themes of labour, migration, and the transformation of materials into narratives of resilience and adaptation. Wang's focus on the juxtaposition of natural and industrial textures underscores her ongoing dialogue between humanity and the ecological landscape.

Twist, Twist, 2022; *Rumination*, 2021; *Cul-de-sac*, 2021; *Rites and Rights*, 2021; *The Den of a Lion*, 2020

Ezekiel Wong Kel Win

Archival pigment print on Ilford Galerie smooth cotton rag

Twist, Twist: 37.7 x 50 cm

Rumination: 37.7 x 50 cm

Cul-de-sac: 37.7 x 50 cm

Rites and Rights: 40 x 50 cm

The Den of a Lion: 37.7 x 50 cm

Ezekiel Wong Kel Win, born in 1989 in Singapore, is a contemporary artist with a multidisciplinary approach that spans painting, sculpture, installation and digital media. Residing and working in Singapore, Wong's art delves into themes of social interaction, cultural identity and the intricate fabric of urban life. His practice is marked by an infusion of humour and critical reflection, often repurposing found objects and materials to challenge conventional concepts of value and provoke deeper thought on societal constructs. Wong has participated in significant exhibitions such as *Liminal State* at Mizuma Gallery and *Every Move You Make* at the Institute of Contemporary Arts Singapore, solidifying his reputation as a compelling voice in Southeast Asian contemporary art.

This series of archival pigment prints — *Twist, Twist, Rumination, Cul-de-sac, Rites and Rights*, and *The Den of a Lion* — demonstrates Wong's intricate visual language. Through bold colour contrasts and layered imagery, Wong weaves narratives that intertwine cultural references, symbolism and urban landscapes. Each piece is marked by an interplay of figurative and abstract elements, encapsulating his keen exploration of social and cultural identities. The use of archival pigment on cotton rag enhances the depth and detail of these evocative compositions, inviting viewers to engage with their textured, thought-provoking layers.

Dartmouth 1956, 2024

Ryf Zaini

Interactive sculpture

30 x 13 x 4 cm

Ryf Zaini, born in 1980 in Singapore, was an engineering graduate from Temasek Polytechnic who pivoted to the arts with a degree in interactive art from LASALLE College of the Arts. His unique practice fuses technology and art, leading to installations that probe the societal implications of tech reliance. Ryf's works have been featured at the Singapore Art Museum and Esplanade, and he created interactive light installations for iLight Marina Bay (2012, 2014, 2019). His international highlights include the Busan Sea Art Festival (2011), Lille's abandoned train station (2015), and the Florence Biennale (2016). His work explores the intricate bond between technology and human connection, questioning whether digital interconnectedness fosters genuine relationships.

Dartmouth 1956 draws its title from the seminal conference that birthed artificial intelligence as a field. The interactive sculpture embodies John McCarthy's notion that intelligence can be mechanised: "Every aspect of learning or any other feature of intelligence can in principle be so precisely described that a machine can be made to simulate it." Ryf's work provokes reflection on the encroachment of machine logic into human life, suggesting our routines become predictable, our thoughts mechanised, and our humanity strained under technological dominance. The piece questions at what point our reliance transforms into dependency, challenging viewers to consider the implications of ceding agency to the creations that claim to connect us.

Daybreak, 2024

Green Zeng

PVC canvas banner (double-sided)

100 x 200 cm

Green Zeng, born in 1972 in Singapore, is an artist and filmmaker whose multidisciplinary work engages with historiography, identity and collective memory. Known for examining Singapore's political history through speculative and critical lenses, Zeng reimagines historical narratives, as seen in projects like his fictional banknotes depicting political detainees. His solo exhibitions, such as *Chinese School Lessons* at Chan Hampe Galleries, address themes of activism and cultural identity. Through his work, Zeng prompts reflection on how history is constructed and the impact of memory on contemporary identity.

Daybreak is a double-sided PVC canvas banner that juxtaposes two stark statements: "A man was pardoned before daybreak" on one side and "A man was hanged before daybreak" on the other. This work references capital punishment in Singapore, creating a powerful dialogue about justice, mercy and fate. The banner's text, minimal yet evocative, invites viewers to confront the weight of these divergent outcomes, underscoring Zeng's exploration of the intersections between political history, individual narratives and national conscience. Through *Daybreak*, Zeng challenges audiences to reflect on the implications of state power and the human stories embedded within national policies.

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